SCHOOL OF
Graduate Studies

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Graduate Studies in Art History

Concordia University's Art History Department established its M.A. programme in the early 1970's as the only graduate programme dealing exclusively with Canadian art and architecture. Over two decades, the programme has become one of the most active in Canada, and attracts students from across the country. The M.A. programme admits between eight and twelve new students yearly.

The exclusively Canadian emphasis of the programme provides an intellectual focus for the study of Canada's visual history. Since the 1970's many articles, catalogues and books on Canadian subjects have appeared. In addition, large and small museums across the country regularly organize exhibitions of historical and contemporary Canadian art. With much still to be done, students in the M.A. programme are in the enviable position of doing important groundbreaking work not only when they write their theses, but also when they conduct research for their term papers.

Canada's ongoing need for art historians with expertise in Canadian subjects is clear from the employment histories of the graduates of the programme. The graduates, approximately 70 in all, constitute an essential part of the professional art history community in this country. Several work in museums and art galleries; three members of the curatorial staff at the National Gallery of Canada, for example, earned their graduate degrees in art history from Concordia. Other

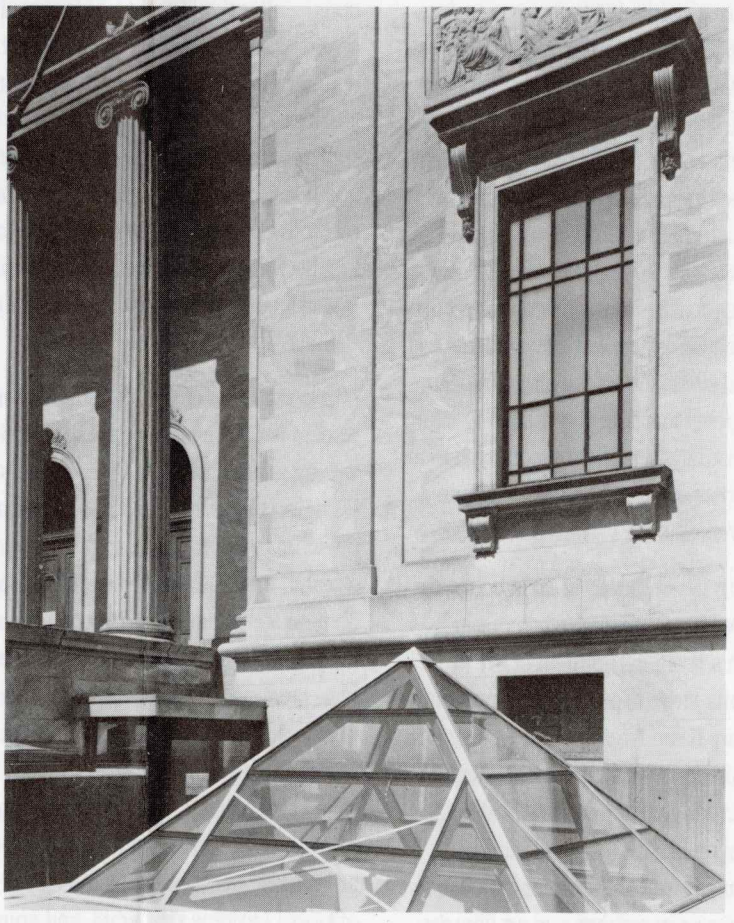

PHOTO: M. Ruwadel

The Montreal Museum of Fine Arts houses one of the best collections in Canadian art in the country.

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graduates hold or have held positions in various departments at the Montreal Museum of Fine Arts, the McCord Museum of Canadian History and the Canadian Centre for Architecture, as well as at smaller institutions in Quebec and other provinces. Graduates also work as specialist art librarians or as archivists. Still others have built careers as art or art history teachers in public schools, community colleges, CEGEPs and universities. Those prepared to be self-employed have established themselves as freelance curators, writers, critics and consultants.

Today, the discipline of art history includes modes of study adapted from sociology, communication theory, literary criticism and discourse analysis. The combination and cross-fertilization of traditional and more contemporary approaches has resulted in a field of enquiry that is in flux, and in which individual researchers have felt free to examine art objects, art institutions and art writing from a variety of vantage points. These vantage points are well-represented by the Department, and by the outside scholars who are hired to supplement faculty expertise and provide alternative points of view in the graduate programme's seminars. The resulting diversity of approaches to the practice of art history allows the Department to offer students a multi-faceted experience of the discipline. Students are exposed to a selection of strategies for research and analysis, and are encouraged to formulate approaches to art history based upon a mature awareness of the various possibilities.

Reflecting this heterogeneity of approaches, the Art History Department's graduate seminar courses, with a limited enrolment of five to twelve students, strive to combine rigorous archival and library-based research with an openness to the multiplicity of methodological practices, with the ultimate goal of fostering the development of independent thought and judgment. Course offerings have included seminars on: research techniques in archives and art libraries; the theory and practice of museum display; national, cultural and regional identity; the concern of twentieth-century Canadian art with the notion of social consciousness; the expression of difference, marginalization and exclusion in contemporary practice; the analysis of critical and historical writing about First Nations art; methods of research in the history of Canadian architecture; and an enquiry into the history and understanding of vernacular architecture in Canada.

Building upon the foundations established by the M.A. programme over the past twenty years, graduate studies in art history at Concordia are expected to take a new and exciting step within the near future

After completion of six one-semester seminars, a student begins full-time work researching and writing a thesis. Like the M.A. seminars, the theses reflect the diversity of subjects and approaches that is in keeping with the variety of research interests represented in the Department. Some students have opted to examine aspects of the work of individual artists or architects, and have produced theses on the hotel architecture of Ross & MacFarlane/Ross & Macdonald, the McGill University architecture of Percy Erskine Nobbs, American influences on the painting of nineteenth-century artist Lucius O'Brien, twentieth-century spirituality as a motive for the work of Lionel LeMoine FitzGerald, and animal imagery in paintings by contemporary artist Landon Mackenzie.

Other theses deal with a variety of other subjects and approaches. In terms of architecture, for example, theses include an architectural history and catalogue of memorials in a specific Montreal church, an examination of a nineteenth-century Montreal exhibition building/museum as a manifestation of pre-Confederation economic nationalism, and an enquiry into the architecture of the National Gallery of Canada within the context of contemporary discourse theory. Theses in other subject areas include the integration of art and architecture in the modern urban setting, the ideological relationship between photography and cultural perspectives on immigration to Canada, the implications and uses of painted portraits of First Nations sitters, representations of the Inuit sea goddess, the public emergence of professional women artists in Canada at the beginning of the twentieth century, and the complex interaction between mass production, market development, taste and women's fashion in late-nineteenth-century Montreal.

The programme's research areas are facilitated by the location of the Art History Department within Canada's largest and most diversified Faculty of Fine Arts, in the heart of the city that is one of the oldest and richest centres of Canadian art and architecture. Montreal is home to five major museums and research centres devoted to historical and contemporary Canadian painting, sculpture, photography, architecture and the decorative arts. Ottawa and Quebec City, with their strong collections of Canadian art and architecture, and their unrivalled collections of archival documentation, are within easy reach. In addition to serving as important research bases, local art institutions — such as the Canadian Centre for Architecture, the McCord Museum of Canadian History and Concordia University's own art gallery — have also hired graduate students on short-term or part-time contracts. Other students gain experience by working as volunteers, either with one of the larger museums or

with local alternative galleries and artists' centres.

Building upon the foundations established by the M.A. programme over the past twenty years, graduate studies in art history at Concordia are expected to take a new and exciting step within the near future. After years of planning and preparation, a proposal has recently been forwarded to the provincial government to establish a joint Ph.D. programme. The proposed programme brings together the human and physical resources of the four art history departments at Concordia, the Université de Montréal, the Université du Québec à Montréal, and Université Laval in Québec City. The programme thus promises to offer students access to an even wider range of research interests and methodologies than is currently available at any one of the four participating institutions.

Research and Scholarship

The Art History Department is an important centre for research on art history and theory in general, and at the master's level, on Canadian art in particular. For example, Canada's only periodical publication devoted solely to scholarly articles on historical and contemporary Canadian art and architecture, *The Journal of Canadian Art History*, was founded by two members of the Art History Department, Associate Professors Donald Andrus and Sandra Paikowsky. Three of the seven members of the journal's editorial board teach in the graduate programme: Sandra Paikowsky (who is also the publisher of the journal), Jean Bélisle and Brian Foss.

In addition, the research and publication histories of the Department's ten full-time faculty members represent topics that, in the Canadian area, range from painting, sculpture and printmaking to architecture, urban planning, industrial archaeology, feminist theory, historiography and art criticism, and museum studies. However, all faculty members also have strong backgrounds in areas other than Canadian studies, thus ensuring a broad context within which they situate their teaching and research. A review of the work of selected faculty members gives an overview of the publishing, curating and funded research being done within the Department.

'... a proposal has recently been forwarded to the provincial government to establish a joint Ph.D. programme'

Associate Professor **Jean Bélisle** earned his Ph.D. from the Université de Paris. He has done considerable research, writing and curatorial work, most notably on Canadian architecture, sculpture, urban history and underwater archaeology. Since 1982 he has been involved in an extensive project to document the steamship *Lady Sherbrooke*, the flagship of the Molson family's shipping concerns in the first half of the nineteenth century. Among Professor Bélisle's publications are *Montreal Cast Iron Architecture* (1984), and (with John Porter) *La sculpture ancienne au Québec* (1986). He has supervised theses on a variety of topics related to Montreal history, including the city's eighteenth-century fortifications, nineteenth-century shipyards, twentieth-century art deco architectural ornamentation, and neighbourhood movie theatres during the 1920's and 1930's.

Associate Professor **Brian Foss**, Ph.D., University of London, is the Graduate Programme Director for the M.A. programme in Art History. He has curated exhibitions for museums and art galleries in and around Montreal on various aspects of historical and contemporary Canadian art. His publications include exhibition catalogues and essays on such artists as Robert Harris and Molly Lamb Bobak, and articles in such periodicals as *The Journal of Canadian Art History* and *The Oxford Art Journal*. Professor Foss is currently conducting research with Associate Professor Sandra Paikowsky and Concordia Archives Director Nancy Marrelli into the Véhicule art (Montréal) Inc. Artists' Cooperative, and is writing a book on state art patronage and propoganda in Britain. He has supervised theses on such topics as Canadian Photographic History, the Sculptors' Society of Canada, 20th century Canadian painting and Montreal stained glass.

Associate Professor **Janice Helland**, Ph.D., University of Victoria moved to Concordia's Art History Department from Memorial University in 1991, but has already made a strong impact at both the undergraduate and graduate levels. Her particular area of interest is feminist theory, particularly with regard to late-nineteenth- and twentieth-century art. She has published broadly in such periodicals as *Women's Art Journal*, *RACAR* and *Art History*. She has recently been awarded substantial grants, both from the Social Sciences and Humanities Research Council and Concordia University, to further her research for two books — one on the late nineteenth-century Scottish artists Margaret and Frances Macdonald, and the other on the relationship between the production of art and friendship among women. She is currently supervising theses on representations of working women in early twentieth-century Canadian painting, and on aspects of contemporary Canadian art.

Associate Professor **Ellen James** received her Ph.D. from McGill University, writing her dissertation on the civil architecture of John Ostell (1813-92). She subsequently curated a major exhibition on Ostell for the Canadian Centre for Architecture. She also co-curated the Montreal Museum of Fine Arts' 1991-92 touring exhibition *The Architecture of Edward and W.S. Max-*

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Kristina Huneault

by Phil Moscovitch

Kristina Huneault, a student in the Master of Arts in Art History programme, is breaking new ground with her research into Canadian artists' representations of women at work during the First World War.

"There hasn't really been anything written with regard to the representation of women in Canadian art — almost nothing," Huneault says. "It's a really undiscovered country, and that's exciting. The things that have been written, mostly about English and American art, have tended to focus on women as sex objects, and that basically sums it up. I look at women in positions of productivity and activity, and then contrast that with the history of the representation of women that shows them as passive or as objects."

A native of Windsor, Huneault, 24, entered the M.A. programme in September of 1991 after receiving her B.A. in Art History from the University of Windsor. She is now working on her thesis, and hopes to have it completed by December of this year. Her focus is to see how artists negotiated that contrast between their representations of women and women as workers.

Huneault says, "It adds a little bit of complexity to the issue that might not be there if you just said 'This is how women have been represented, isn't it awful?'"

Huneault's comments illustrate the philosophy of Concordia's M.A. in Art History programme which is unique in that its focus is exclusively on Canadian art and art history. As the field is relatively unexplored, there are plenty of possibilities for graduate students like Huneault to make significant scholarly contributions. Brian Foss, the Master's Programme Director, notes that even though publications in the field have increased substantially in number in recent years, "it's still really this vast open terrain out there waiting to be explored."

Kristina Huneault

PHOTO: W. Cross

The years 1914 to 1918 are particularly interesting to scholars interested in the portrayal of women in Canadian art. Huneault says that before the War there were only two standard depictions of women engaged in work: they were either working in fields or doing knitting or needlework. She adds that "with the advent of the War and the patriotic fervour that ensued, suddenly an artist had the liberty to paint women actually working with their shovels and sweating. That's a pretty big change. Women who had always worked in factories had never been depicted."

But Huneault, a Concordia University J.W. McConnell Fellowship winner, is quick to point out that these new ways of depicting women were not to survive beyond the War years. It was understood that women were shown in factories only because they were a part of the War effort. She notes that representation of women working during the War years was "always mediated by the ideology of patriotism. There was a radical change that happened in the representations of women with the coming of the War because suddenly work became legitimate. It became a patriotic endeavour."

Most of the 25 main works which Huneault will examine in her thesis were commissioned by the Canadian government as part of the Canadian War Memorials Fund. The Fund commissioned works by British and American artists to document Canada's War effort. Several of these images were dedicated to homefront activity, and it is among them that Huneault found a number of representations of women working in factories and on farms. The images she is focussing on were produced by seven different artists. Their work is in a variety of media: painting, sculpture, etching, and drawing.

One of the things that drew Huneault to a study of the War years was the sculpture of Florence Wyle and Frances Loring. Their work, she says, "really is striking. I can't tell you how revolutionary this was for 1918 and 1919: all these women in overalls, and women working together with men — the active poses, the clinging sort of drapery to reveal musculature underneath that heretofore was reserved for men."

Referring specifically to *Noon Hour*, a bronze by Florence Wyle which depicts a woman worker about to drink from a milk bottle, Huneault pointed to "the heroic posture of that woman. She's worked hard, and she's going to have her milk. It could almost be a commercial for milk — it's good for your body."

Huneault had originally intended to do a study that would look at a broader period than the war years; she is especially interested in the period 1880-1920. "I wanted to get into the whole Victo-

rian mindset," she said. "But it's a short thesis. The War gave me a concrete time frame."

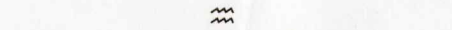
Because so little has been written on her research area, Huneault finds herself drawing on a variety of sources. Her task is complicated by the fact that very little has been written on Canadian women and the First World War, let alone women and art during the war years. "I read history books on Canada, I read history books on England, and on the States. And then I read about art. It means I have to draw from a lot of sources, but it also means I don't have to worry about unconsciously stealing my ideas from somebody else," she states.

For her theoretical framework, Huneault has looked mostly to British and American writers. "I've used them to help me see crucial theoretical issues and see if I can apply the theories to the Canadian works," she says.

Although Concordia offered Huneault a fellowship, what drew her to the University was a combination of the focus of the Art History programme and the respect the University shows its students.

"I came to visit before I made my decision. People were very friendly here. The atmosphere was very welcoming and encouraging, and that's not the case everywhere. While it is a serious programme and the academics are taken seriously, there isn't the sense of stuffiness that other institutions possess. I got a feeling that while there was a structure, Concordia was willing to adapt the programme to your interests to a certain extent. There was room to explore what you personally were interested in," Huneault explains.

Although she studies full-time, she appreciates the openness of the Art History programme to part-time students: "I was impressed that a lot of the courses here are offered in the evening to facilitate the needs of people who work. That shows to me a respect of the school for its students. If the school respects you as a student like that, it engenders a reciprocal feeling."



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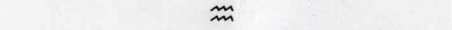

Huneault has found her supervisor, Associate Professor Janice Helland, particularly supportive. Helland used part of one of her own research grants to send Huneault to a young scholars' conference at York University.

During the 1992-93 academic year Huneault worked as a curatorial assistant at Concordia's Leonard and Bina Ellen Art Gallery. While she did not originally intend to do a doctorate, she has now decided to apply to Ph.D. programmes in Canada (including Concordia's) and in England. At the same time, she would like to continue doing curatorial work.

Huneault has found herself inspired by Concordia's approach to the study of art history. She says that "a whole world of art history that I didn't know existed was opened up to me when I came here: a world of political and social art history — for me, feminism, but it doesn't have to be that. It's exciting because it lends a sense of involvement with the world — of not being detached and being involved only with dead paintings — to realize that this stuff is political and important in a concrete sense."

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well, co-authored the accompanying catalogue, and is now preparing for publication a critical edition of the writings of American architect Thomas U. Walter. Prior to joining the Art History Department, Professor James worked at the Philadelphia Museum of Art and the Montreal Museum of Fine Arts. Her research and teaching interests are in the history of architecture, where she has done important work on Canadian and American subjects. She has supervised theses on the architecture of the National Gallery of Canada and on the Neo-Palladian revival in Lower Canada and Nova Scotia, as well as on such nineteenth- and twentieth-century architects and architectural partnerships as John S. Archibald, A.F. Dunlop, and Ross & MacFarlane/Ross & Macdonald.

Associate Professor **Sandra Paikowsky** specializes in nineteenth- and twentieth-century Canadian painting and drawing. From 1980 to 1992 she acted as Curator of Concordia's art gallery, and has a strong interest in the subject of museum practice. She has organized numerous solo and group exhibitions of work by modern and contemporary Canadian painters, sculptors and photographers, including Goodridge Roberts, Rita Letendre, Andy Dutkewych, David Bolduc, David Craven and Medrie McPhee. She has also supervised several theses, on topics ranging from William Notman's nineteenth-century photographic portraits of children, to corporate art collecting in Canada, the decorative arts in Canadian public art museums, and art criticism in Montreal during the 1930's and 1940's. At present she is working on two major research projects for which she has received substantial funding. One is an examination into the organization and operation of university art galleries in Canada. The other, undertaken with Associate Professor Brian Foss and Concordia Archives Director Nancy Marrelli, is an investigation into the history of Véhicule Art (Montréal) Inc. — an organization which, during the 1970's, was one of Canada's most important artists' cooperatives.

Interdisciplinary Speaker Series

The School of Graduate Studies will be hosting an Interdisciplinary Speaker Series during the 1993-94 academic year.

The Department of Cinema will host the following lecture:

Speaker: Dr. Vlada Petric
Date: Friday, October 15
Time: 8:00 p.m.
Place: Cinema J.A. DeSève, 1400 de Maisonneuve Blvd. W.
Title: *Constructivism and Moholy-Nagy*

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The School of Community and Public Affairs' Visiting Scholar, **Dr. Mihaila Crnobrnja** will speak at the following lecture series: **The Challenges of Contemporary Europe.**

Date: Tuesday, October 19
Time: 8:30 p.m.
Place: H-767
Title: *The Yugoslav Drama*

❋

Date: Tuesday, November 16
Time: 8:30 p.m.
Place: H-767
Title: *The European Community: A Superpower in the Making?*

❋

Date: Tuesday, January 25
Time: 8:30 p.m.
Place: H-767
Title: *The Pains and Prospects of Transition in Eastern Europe*

❋

Date: Wednesday, March 16
Time: 8:30 p.m.
Place: H-767
Title: *East and West: New Bridges and New Divides*

The Departments of Philosophy and Theology will hold a symposium on the theme **Is Our Moral Environment Protected?**

Speaker: The Hon. Charles Gonthier, Judge of the Supreme Court of Canada
Date: Tuesday, October 26
Time: 8:30 p.m.
Place: Loyola Chapel
Title: *The Legal System and the Moral Environment - Is There a Need for a Moral Order to Support Legal Decisions?*

❋

Speaker: Professor Paul van Tongeren, Nijmegen (Holland)
Date: Wednesday, October 27
Time: 8:30 p.m.
Place: Loyola Chapel
Title: *Is There a Need for a Philosophical Anthropology to Protect our Moral Environment?*